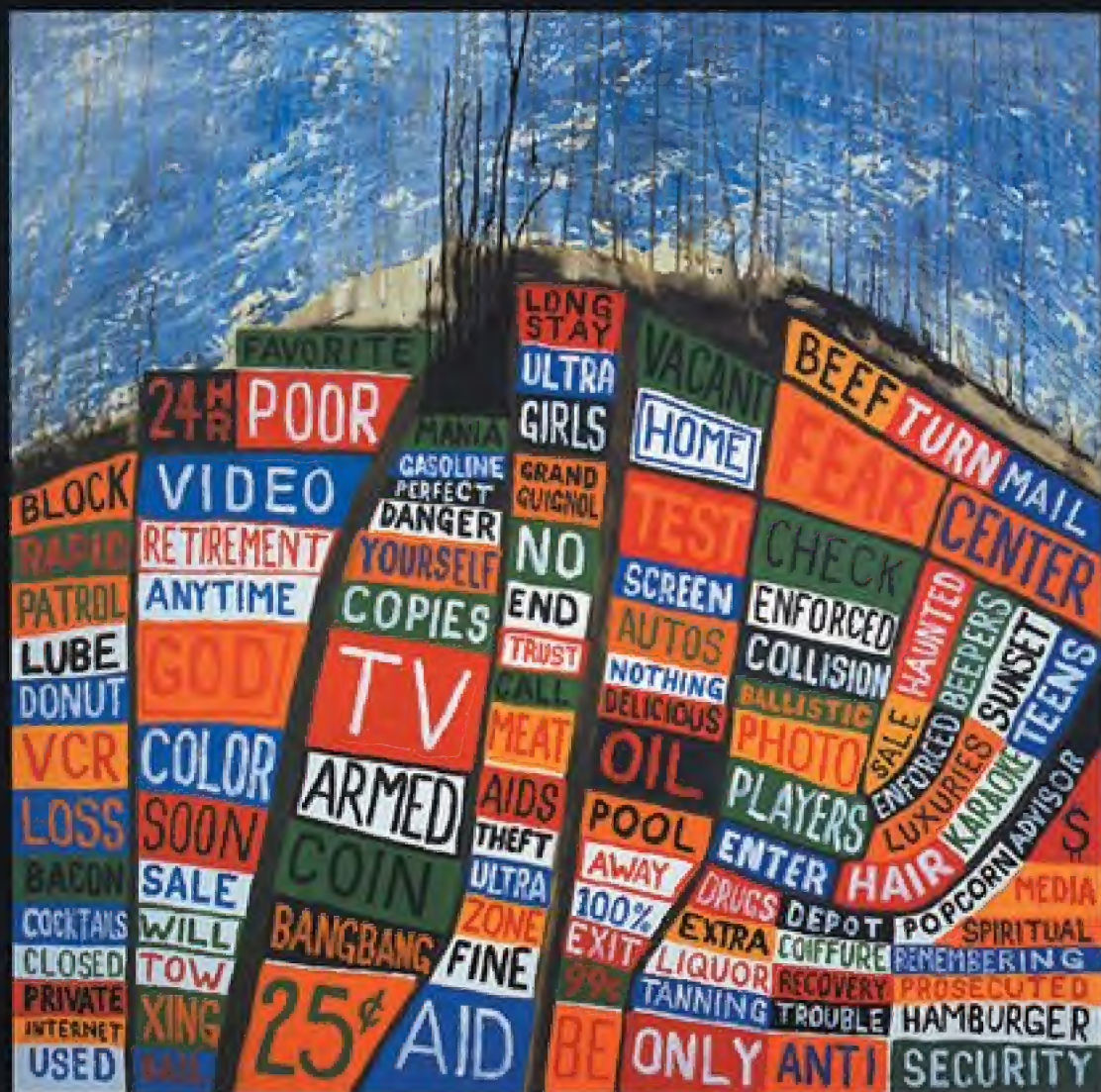


Radiohead

Hail to the Thief

(Guitar Tablature Vocal)



NON-ALPHABETICAL INDEX
TO
HONEYCOMB ROADMAP,
LABYRINTHINE CATACOMBS, &c.
HAIL TO THE THIEF,
(or, *The Gloaming.*)*

2 + 2 = 5 *(The Lukewarm.)*
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Sit down. Stand up. *(Snakes & Ladders.)*
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* Parental Advisory: These Lyrics contain Words that some People may find Offensive.

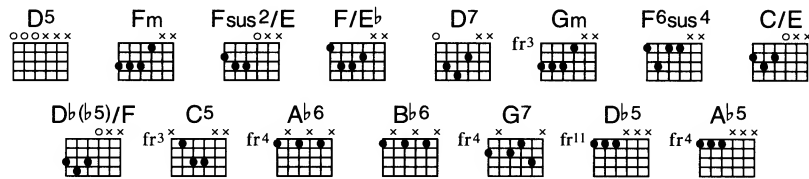
Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

Tune all Gtrs.

① = E ④ = D

② = B ⑤ = A

③ = G ⑥ = D



♩ = 150

Intro:

Elec. Gtr. 1

D5

mp *w/clean tone*
w/ad lib. volume fx

w/dist. *w/clean tone*

Fm

Fsus2/E

Fm

Fsus2/E

Verse:

Fm

Fsus2/E

1. Are you such— a dream — — — er — to
2. I'll — — — lay — down the tracks, —

Fm F#sus2/E

put sand - - - the world - - - to rights?
bag - - - and high.

TAB

1 3 3 3 3 1 3 3 3 3 0 3 3 0 3 3 3 3

3 3 3 3 3 3 3 3 2 3 2 3 2 3 2 3 2 3

Fm F#sus2/E

I'll stay home - for - ev - - - er - - - where
Jan - - - ua - ry - has A - - - pril - showers when

TAB

1 3 3 3 3 1 3 3 3 3 0 3 3 0 3 3 3 3

3 3 3 3 3 3 3 3 2 3 2 3 2 3 2 3 2 3

F/Eb D7 Gm

two two and two - al - - - ways makes - - - a
and two - al - - - ways makes - - - a

TAB

2 3 3 3 2 3 3 3 3 3 2 4 3 0 3 4 3 5 5 5 5 5 5

1 3 1 3 1 3 3 1 3 3 0 3 0 5 5 5 5 5 5 5 5 5

1. F#sus4 C/E

five. - - -

TAB

3 3 5 5 3 5 3 0 2 2 3 2 0 2 3 2 0 2 3 2 3 3 3

3 5 5 3 5 2 3 2 2 3 2 2 2 3 2 2 3 2 3 2 3 3 3

2.
Db(b5)/F C/E

five. _____ It's the

devil's _____ way _____ now, shout,

Elec. Gtr. 2

mf w/slight dist.
w/Fig. 1 (Elec. Gtr. 1)

TAB

(Fm) (C/E) (Db) (C)

TAB

10 10 9 9 6 6 (6) (5) 5 5

8 8 8 8 8 7 7 7 7 7 4 4 4 4 4 4 3 3 3 3 3

Fig. 1 (Fm) (C/E) (Db)

Elec. Gtr. 1

(C) (Eb) (Db) (Gm)

(Db) (Gm) (C)

TAB

9 9 9 9 9 9 8 8 8 8 8 8 6 6 6 6 6 6

8 8 8 8 8 8 7 7 7 7 7 7 4 4 4 4 4 4 7

8 8 8 8 8 8 8 8 8 8 8 8 6 6 6 6 6 6 11 11

7 7 7 7 7 7 7 7 7 7 7 7 6 6 6 6 6 6 4 4 4 10 10 10

6 6 6 6 11 11 8 8 8 8 8 8 8 8 8 8 8 8

4 4 4 10 10 10 7 7 7 7 7 7 7 7 7 7 7 7

there is no way out.
it is too late now.

(C)

1.

2.
C5

You can scream,- Be - cause_____

TAB

6 \ 5 5 5 . 5 5 5 5 5 5 5 5
4 \ 3 3 3 3 3 3 3 3 3 3 3 3

[illegible]

(C) (E \flat)

pay-in' at - ten - tion, payin' at - ten - tion. Yeah I feel — it pay-

TAB

6	5	5	5	5	5	5	5	5	5	5	5	8	8	8	8	8	8	8
4	3	3	3	3	3	3	3	3	3	3	3	6	6	6	6	6	6	6

(D \flat) (Gm) (D \flat) (Gm) (C)

- in' at - ten - tion, - pay-in' at - ten - tion, pay-in' at - ten - tion, -

TAB

6	6	6	6	6	6	6	6	6	6	6	6	6	6	5	5	5	5	5	5
4	4	4	4	4	4	4	4	4	4	4	4	4	4	3	3	3	3	3	3

1.

2.

C5
Gtr. 2A \flat 6

pay-in' at - ten - - - tion. - pay - in' at - ten - - -

Gtr. 1

TAB

5	5	5	5	5	5	5	8	8	8	8	6	6
3	3	3	3	3	3	3	7	7	7	7	6	6

A \flat 6 B \flat 6 A \flat 6 B \flat 6 G7 A \flat 6 G7 A \flat 6

- tion. Ah, ah. -

*Gtrs. 1 & 2

Fig. 2 end Fig. 2

TAB

6	6	6	6	8	8	6	6	6	6	8	8	6	6	6	6	6	6	6	6	6	6	6	6	
6	6	6	6	8	8	6	6	6	6	6	8	8	5	6	6	6	6	6	6	5	6	6	6	5
6	6	6	6	8	8	6	6	6	6	6	8	8	5	5	5	5	5	6	6	5	5	5	5	5

*combined part

A \flat 6 B \flat 6 A \flat 6 B \flat 6 G7 A \flat 6 G7 A \flat 6

And I

Elec. Gtr. 3

w/heavy dist.
w/Fig. 2 (Elec. Gtrs. 1 & 2)

TAB

13	13	17	(17)
----	----	----	------

$D\flat 5$ $A\flat 5$ $D\flat 5$ $A\flat 5$ $G7$ $A\flat 5$ $G7$

try to sing a-long, but the mu-sic's all— wrong, 'cause I'm mad, 'cause I'm mad—

TAB
 11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6 6 6 6 6 5
 11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6 5 5 5 5 6 6 5
 11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6 5 5 5 5 6 6 5

$D\flat 5$ $A\flat 5$ $D\flat 5$ $A\flat 5$

I swal-low my prize— when I find the books keep com-ing back out—

TAB
 6 6 6 6 5 0 11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6
 4 4 4 4 5 0 11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6
 5 5 5 5 5 0 11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6

$G7$ $A\flat 5$ $G7$ $D\flat 5$ $A\flat 5$

but I'm mad.— All hail— to the thief, all

TAB
 6 6 6 6 6 6 5 5 6 4 4 6 5 0 11 11 11 11 11 6 6 6
 4 4 4 4 5 5 6 5 5 5 5 5 0 11 11 11 11 11 6 6 6
 5 5 5 5 6 6 5 5 5 5 5 5 0 11 11 11 11 11 6 6 6

$D\flat 5$ $A\flat 5$ $G7$ $A\flat 5$ $G7$ $A\flat 5$ $G7$

hail to the thief,— but I'm mad,— but I'm mad,— but I'm mad,—

TAB
 11 11 11 11 11 6 6 6 5 6 6 5 5 6 6 5 5 6 6 5
 11 11 11 11 11 6 6 6 5 5 5 5 5 5 5 5 5 5 5
 11 11 11 11 11 6 6 6 5 5 5 5 5 5 5 5 5 5 5

A \flat 5 G7D \flat 5 A \flat 5

but I'm mad. — Don't ques-tion my au - tho - ri - ty or

TAB

5 5 5 6 6 5 5 5 5 5 5 5 11 11 6 6 6

5 5 5 6 6 5 5 5 5 5 5 5 11 11 6 6 6

D \flat 5 A \flat 5 G7 A \flat 5 G7 A \flat 5

put me in a box, 'cause I'm mad, — 'cause I'm mad. — All

TAB

11 11 6 6 6 5 5 5 5 6 6 6 5 6 6 6

11 11 6 6 6 5 5 5 5 6 6 6 5 5 5 6 6

D \flat 5 A \flat 5 D \flat 5 A \flat 5 G7 A \flat 5

fall to the king and the sky is fall - ing in, but it's mad, — but it's mad, —

TAB

11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6 5 5 5 6 6

11 11 11 11 11 6 6 6 11 11 11 11 11 6 6 6 5 5 5 6 6 0

G7 A \flat 5 G7 A \flat 5 G7 A \flat 5 G7

but it's mad, — may be mad, — may be mad.

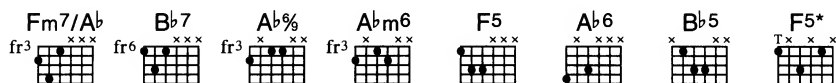
TAB

5 5 5 6 6 5 5 5 5 6 6 5 5 5 5 6 6 5

5 5 5 6 6 0 5 5 5 6 6 0 5 5 5 6 6 5

Sit down. Stand up. *(Snakes & Ladders.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



♩ = 161

Intro:

N.C.

Drum machine 6 bars Drum machine Synth. arr. for Gtr. let ring...

TAB

14 13 15

(F5)

TAB

13 14 13 14 15

Fm7/A^b B^b7 A^b% A^bm6 F5

(e)

Piano arr. for Gtr.

TAB

(13) 3 3 6 3 6 6 3 3 3 3 4 3 3

4 4 6 6 4 4 4 4 4 1 3

Fm7/A^b B^b7 A^b% A^b6

TAB

3 3 6 3 6 3 6 3 3 3 3 6

4 6 6 6 4 4 4 4 4 4

F5 A \flat 6 B \flat 5

Sit down, _____

TAB

A \flat 6 A \flat m6 F5 A \flat 5

stand— up. _____

TAB

B \flat 5 A \flat 6 A \flat m6

TAB

4° Bass Synth. F5 A \flat 6 B \flat 5 A \flat 6

Walk in - to the jaws of hell, _____

Any - time, _____

Sit down, _____

Sit down, _____

TAB

A^bm6 **F5** **A^b6**

walk any - time. in - to the
stand we up. can wipe you out

TAB

4 3 4 3 3 3 3 3 3 3 6 3

B^b5 **A^b6** [1, 2, 3.] **A^bm6**

jaws of hell.

an - y - time.

TAB

1 3 1 1 4 3 6 3 4 3 4 3

[4.] **F5** **A^b6** **B^b5** **A^b6**

We can wipe you out,

TAB

3 3 3 3 3 3 6 3 1 3 1 1 4 3 6 3 4

A^bm6 **F5** **A^b6** **B^b5**

an - y - time,

TAB

4 3 4 3 3 3 3 3 3 3 6 3 1 3 1 1

Ab6 Abm6 F5 Ab6

yeah, — an - y - time.

TAB

Bb5 Ab6 Abm6

Ooh, —

TAB

F5* (Bb5) (Ab5)

oh, oh, oh, — oh, oh, — oh, — oh,

TAB

(Db5) (C5)

oh, oh, — oh, oh, — oh. — Stand —

TAB

F5*

(B \flat 5)(A \flat 5)up,
down.(D \flat 5)

(C5)

1.

sit

2.

(E \flat 5)

(D5)

Ah ooh,

ooh, ah,—

(B5)

(B \flat 5)

oh, oh,

The

(F5) (E \flat 5) (D5)

rain - drops, - the rain - drops, - the rain - drops, - the rain - drops, - the

mf Bass Synth. arr. for Gtr.

TAB

(F5) (E \flat 5) (D5)

rain - drops, - the rain - drops, - the rain - drops, - the rain - drops. - The

TAB

(F5) (E \flat) (D5)

rain - drops, - the rain - drops, - the rain - drops, - the rain - drops, - the

TAB

(F5) (E \flat 5) (D5)

rain - drops, - the rain - drops, - the rain - drops. - The

TAB

(F5)

rain - drops, - the rain - drops, - the rain - drops, - the

Bass arr. for Gtr.

TAB

6 8 8 6 5 6 8 8 6 5 6 8 6 8 6 5 6 8 6

rain - drops, - the rain - drops, - the rain - drops, - the

TAB

6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8 6

rain - drops, - the rain - drops. - The -

TAB

6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6

rain - drops, - the rain - drops, - the rain - drops, - the rain - drops. - The

TAB

6 8 6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8

(E \flat 5) (D5)

rain - drops, - the rain - drops, - the rain - drops, - rain - drops. - The

TAB

6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 6 6 6 5 5 5

(B5) (B \flat 5) (F5)

rain - drops, - the rain - drops, - the rain - drops, - the

TAB

2 2 2 1 1 1 6 8 6 8 6 5

rain - drops, - the rain - drops, - the rain - drops, - the

TAB

6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 5

rain - drops, - the rain - drops. -

TAB

6 8 6 8 6 5 6 8 6 8 6 5 6 8 6 8

C

Em/B

Fmaj7

And how _____ much _____ did it cost? _____

TAB: 5 0 7 9 9 | 10 9 8 9 10 8 9 10 | 9 9 8 7 8 9 3 2 1 2

(Am)

Fmaj7

I was dropped from _____

TAB: 0 4 5 5 7 0 | 0 5 7 9 6 5 0 1 | 0 7 5 5 7 5 9 9 7 3 1

(Am)

Fmaj7

(Am)

moon - beam, _____

TAB: 0 4 5 5 7 0 | 0 5 7 9 6 5 0 1 | 0 4 5 5 7 0 | 7 5 5 5 7 0

C

Em/B

and sailed _____ on _____ shoot - ing _____ star. _____

TAB: 5 0 7 9 9 | 8 10 10 9 8 8 9 8 9 8 9 | 7 7 9 9 8 9 8 9 7 8 9 9

(Amaj7) (Cmaj7) (Fmaj7) (Amaj7) (Cmaj7)

TAB

(Fmaj7) A (Am)

May - be you'll —

TAB

Fmaj7#11 Am

be pre - si - dent —

TAB

C

but know — right —

Fig. 1

TAB

C Em* Fmaj7 (Am)

us to, to the moon.

TAB

C Emaj7

Sail us to...

TAB

A^bmaj7 Cmaj7 Em(maj7) A^bmaj7

Piano arr. for Gtr.
All Gtrs. tacet

TAB

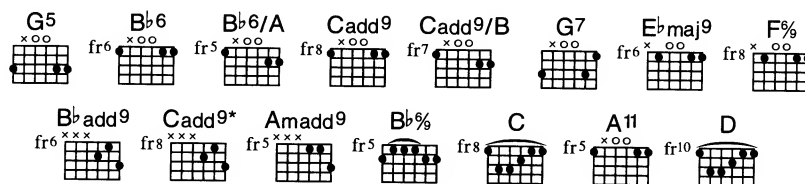
Cmaj7 Em(maj7) A^bmaj7

TAB

Go to Sleep. *(Little Man being Erased.)*

29

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



♩ = 153

Intro:

G⁵

Acous. Gtr. 1

B^b6

B^b6/A

Cadd9

Cadd9/B

G⁵

G⁷

B^b6

B^b6/A

Cadd9

Cadd9/B

G⁵

B^b6

B^b6/A

Cadd9

Cadd9/B

G⁵

G⁷

B^b6

B^b6/A

Cadd9

Cadd9/B

G⁵ B^b6 B^b6/A Cadd⁹ Cadd⁹/B

Some - - - thing for the rag and bone-
Some - - - thing big is gon - - - na hap -

The first system of music features a vocal melody line with lyrics, a guitar accompaniment line, and a guitar tab line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The guitar accompaniment consists of chords and eighth-note patterns. The guitar tab shows fret numbers (0, 3, 6, 5, 8, 7) and includes triplets.

G⁵ G⁷ B^b6 B^b6/A Cadd⁹ Cadd⁹/B

man,
pen,

The second system continues the musical piece with the same instrumental and vocal parts. The guitar tab includes fret numbers and triplet markings.

G⁵ B^b6 B^b6/A Cadd⁹ Cadd⁹/B

ov - er my dead
ov - er my dead

bo - - -
bo - - -

The third system of music includes the vocal melody, guitar accompaniment, and guitar tab. The lyrics continue with 'ov - er my dead' and 'bo - - -'.

1. G⁵ B^b6 B^b6/A Cadd⁹ Cadd⁹/B

- dy.

The fourth system concludes the piece with the vocal melody, guitar accompaniment, and guitar tab. The lyrics end with '- dy.' and the system is marked with a first ending bracket.

2. G⁵ B^b6 B^b6/A Cadd9 Cadd9/B

- dy.

w/ Fig. 1 (Elec. Gtr. 2)
Fig. 2

end Fig. 2

Fig. 3

end Fig. 3

G⁵ G⁷ E^b maj⁹ B^b6 F[%] Cadd9

Fig. 1

Elec. Gtr. 2

G⁵ B^b6 B^b6/A Cadd9 Cadd9/B

G⁵ G⁷ E^b maj⁹ B^b6 F[%] Cadd9

[illegible]

B \flat 6%

G5

B \flat 6%

G5

Cont. rhy. simile

- er me.

*cut delay & reverb*B \flat 6%

C

G5

B \flat 6%

C

G5

B \flat 6%

We don't, - we don't want a mons - ter -
 We don't - want - the loo - - nies -

tak - ing - ov - - er. -
 tak - ing - ov - - er. -

Tip - toe - ing, -
 Tip - toe - ing, -

G⁵ B^b% C G⁵

tying down.
tying down our arms.

TAB 7 3 5 7 5 8 7 3 5 3 3

B^b6 Cadd⁹

Gtr. 1 I'm gon - na go to sleep,
I'm gon - na go to sleep,

Gtr. 2 (2°)

1° Gtr. 2 w/Gtr. 1

TAB 10 8 8 8 8 8 8 8

B^b6 A¹¹ G⁵ B^b%

come to you as you sleep.
and let this wash all ov - er me.

TAB 15 13 13 13 13 17 15 15 15 15 0 17 15 7

G⁵ B^b% 1.

TAB 5 5 6 8 8 10 0 0 0 17 15 7 5 5 6 8 8 10 0 0

C

2. G⁵ B^b% Cont. rhy. simile

TAB 5 5 6 8 8 10 0 0 17 15 7 5 5 6 8 10 8

D G⁵

TAB 10 8 8 8 8 8 8 8 8 8 8 8

B^b% C G⁵ B^b%

w/verb cut echo

TAB 6 6 3 3 3 3 10 3 6 10 8 11 10 16 15 3 3 8 3

C G⁵ B^b% C

Gtr. 3 *w/dist. & heavy modulation*

TAB 10 10 17 17 15 15 15 15

G⁵ B^b% C G⁵

Gtr. 2 *w/modulation fx* *fade out ad lib.*

TAB 15 15 13 13 13 17 13 12 10 12 13 12 10 10 12 10 12 10 8 3 3

Repeat to fade
G⁵

B^b% C

TAB 5 5 5 7 5 6 6 6 6 8 7 8 7 7 3 3

B5

To Coda ♪ 1, 2.

First system of music (measures 1-2). It includes a vocal line, a guitar line, and a bass line. The key signature is three sharps (F#, C#, G#). The guitar line features a B5 barre and a Coda symbol. The bass line has a 7-7-7 triplet.

3.

B5

D

B5

Second system of music (measures 3-5). It includes a vocal line with lyrics, a guitar line, and a bass line. The key signature is three sharps. The guitar line has a B5 barre and a D barre. The bass line has a 7-7-7 triplet and a 5-6-6-6 sequence.

You fell in - to our arms, _____ you fell in - to our

D

B5

D

Third system of music (measures 6-8). It includes a vocal line with lyrics, a guitar line, and a bass line. The key signature is three sharps. The guitar line has a D barre and a B5 barre. The bass line has a 5-6-6-6 sequence and a 7-7-7 triplet.

arms. _____ We tried — but there was noth - ing we — could do, —

A

C

B5

Fourth system of music (measures 9-11). It includes a vocal line with lyrics, a guitar line, and a bass line. The key signature is three sharps. The guitar line has an A barre and a C barre. The bass line has a 7-7-7 triplet and a 10-10-10-10 sequence.

noth - ing we could — do. —

D D/C# B5 D D.C. al Coda ⊕

TAB 7 7 7 9 9 9 9 9 9 9 7 7 7 7

⊕ Coda

B5 N.C.

Ah ah ah, —

TAB 9 9 9 9 9 9

B5 D D/C#

you fell in - to our arms, —

TAB 9 9 9 9 9 9 9 9 9 7 7 7 7 6 6

B5 D D/C#

you fell in - to our arms. —

TAB 9 9 9 9 9 9 9 9 9 7 7 7 7 6 6

B5 D

____ We tried ____ but there was noth - ing we ____ could do, ____

TAB

9 9 9 9 9 9 9 9 7 7 7 7 7 7 7 7

A C B5

____ noth - ing we could ____ do. ____

TAB

7-7 7-7 7-7 7-7 7-7 10-10 10-10 9 9 9 9 9 9 9 10-10 10-10 9 9 9 9 9 9

D A

____ You fell ____ in - to our, ____ you fell ____ in - to our...

TAB

9 9 7-7 7-7 7-7 7-7 7-7 10 11 11 9 10 9

B5

TAB

7 4 4 4 3-3 3-3 4 4 4 2

B5 A5/B

Piano arr. for Gtr.

TAB

2 2 2 5 4 5 2 2 2 5 5 2

2 2 2 2 2 2 2 2 2 2 4 2

B5 A5

TAB

2 2 2 5 4 5 2 2 2 2 5 5 5 5

2 2 2 2 2 2 2 2 0 0

B5 D A6

TAB

2 2 2 5 4 5 2 2 5 5 5 2

2 2 2 2 2 2 2 2 0 0 0

A5 A5/G G Gadd#11

TAB

2 0 0 0 5 3 3 2 2 2

2 2 2 2 2 0 0 0 0 0

0 0 0 0 3 3 3 3 3 3

B9 B5 Badd9 B5 D.C. al Coda

TAB

2 2 2 2 2 2 2 2 2 2

2 2 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2

⊕⊕ *Coda*

B5

D

N.C.

Play 6 times

ad lib. fx

TAB

9 9 9 9 9 9

7 7 7 7 7 6

Where I End and You Begin. *(The Sky is Falling in.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



Freely

N.C.

Synth. arr. for Gtr. w/slow vibrato

8 5 5 6 3 5

♩ = 123

(Cm)

(Gm)

Bass arr. for Gtr.

3 3 3 5 5 5 3 5 3 5 5 5 5 3 5

(Ab)

(Fm)

(Gm)

(Cm)

5 6 6 6 6 6 6 5 3 3 3 3 1 3 3 5 5 5 5 5 5 3 1 3 3 3 3 3 3 3 3

(Eb)

1.
(Bb)

2.
(Bb)

There's a

3 1 1 1 1 1 1 5 3 3 3 3 3 3 3 5 3 3 3 3 3 3 5 3

(Cm) (Gm) (A \flat)

gap in _____ be - tween, — there's a gap where _____ we meet, —
 sor - ry for _____ us, — the di - no - saurs roam the earth, —

TAB

5 5 5 5 5 5 3 5 5 5 5 5 3 5 6 6 6 6 6 6 5

(Fm) (Gm) (Cm)

_____ where I _____ and, _____ and you _____ be - gin. —
 _____ the sky _____ turns — green where I

TAB

3 3 3 3 3 3 1 3 3/5 5 5 5 5 5 5 3 1 3 3 3 3 3 3 1 3

1. (E \flat) (B \flat) N.C.

_____ I'm

TAB

3 1 1 1 1 3 1 5 3 3 5 3 3 5 3

2. (E \flat) (Cm)

end and you _____ be - - gin. —

TAB

3 1 1 1 1 3 1 5 3 3 5 3 3 5 3 1 3 3 3 3 3 1 3

(E \flat) 1. (B \flat) 2. (B \flat)

down. I'll go You left me a - lone. —

TAB

3 1 1 1 1 3 1 5 3 3 5 3 3 5 3

(C m)

Elec. Gtr. 1

w/slight dist. & chorus

TAB

13 13 13 13 12 12 10 10 8 8 13 13 13 13 12 12 10 10 8 8 13 13 13 13 12 12 10 10 8 8

TAB

13 13 13 13 12 12 10 10 8 8 16 16 16 16 15 15 13 13 11 11 16 16 16 16 15 15 13 13 11 11

TAB

16 16 16 16 15 15 13 13 11 11 16 16 16 16 15 15 13 13 11 11 16 16 16 16 15 15 13 13 11 11

(Cm) (Gm) (A \flat) (Fm)

'X' will mark the place,— like the part-ing of the waves,— like a

w/more dist.

TAB

17	17	12	12	13	13	10	10
15	15	10	10	11	11	8	8

(Gm) (Cm) (E^b) (B^b)

house fall - ing in the sea, in the sea.

T /12 12 10 8 13/15
A /10 10 10 8 11/13
B /10 10 8 8 11/13

(Cm) N.C.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a synth part. The guitar part is in C minor (Cm) and features a key signature of two flats (Bb and Eb). The synth part is arranged for guitar with a volume pedal and an 8va effect. The guitar part is written in standard notation with a treble clef and a key signature of two flats. The synth part is written in standard notation with a treble clef and a key signature of two flats. The guitar part includes a TAB section with fret numbers and a key signature of two flats. The synth part includes a key signature of two flats. The guitar part is written in standard notation with a treble clef and a key signature of two flats. The synth part is written in standard notation with a treble clef and a key signature of two flats. The guitar part includes a TAB section with fret numbers and a key signature of two flats. The synth part includes a key signature of two flats.

Synth. arr. for Gtr.
w/volume pedal + 8va

TAB

(E \flat)

Bass arr. for Gtr.

TAB

3 1 1 1 1 1 1 3 3 1 1 1 1 1 1 1 3 3 1 1 1 1 1 1 1

(E \flat /F)

(Cm)

Gtr. 1

(fade in)

TAB

1 3 3 3 3 3 5 3 x-13 x-13 x-13 13 x-12-12 10-10 x-13 x-13 x-13 13 x-12-12 10-10
x-11 x-11 x-11 11 x-10-10 8-8 x-11 x-11 x-11 11 x-10-10 8-8

(E \flat)

TAB

x-16 x-16 x-16 16 x 12-12-13-13 x-16 x-16 x-16 16 x x-13 x-13 x-13 13 x 8-8 10 8-8 8-8 8-8 8-8 8-10
x-13 x-13 x-13 13 x 10-10-11-11 x-13 x-13 x-13 13 x 6-8 6-6 6-6 6-6 6-6 6-8

(E \flat /F)

TAB

8 8 8 8-8 8-10 10 8-8 8-8 8-8 8-10 10 10 10 10-10 10
6 6 6 6-6 6-8 8 6-6 6-6 6-6 6-8 8 8-8 8-8 8-8 8

(Cm)

TAB

x-17 x-17 x-17 17 x-17 x-17 17 x-17 x-17 17 x-17 x-17
x-15 x-15 x-15 15 x-15 x-15 15 x-15 x-15 15 x-15 x-15

I will

TAB

17 x-17 x-17 17 x-17 x-17 17 x-17 x-17 17 x 8-10
15 x-15 x-15 15 x-15 x-15 15 x-15 x-15 15 x 6-8

(E^b)

eat you a - live,— I will eat you a - live,— I will eat you a - live,— I will

 (E^b/F)

(Cm)

eat you a - live. — There'll be no — more lies, — there'll be no — more lies, — there'll be

T	10	10-10	10-10-10	x-17-x-17-x-17	17-x-17-x-17	17-x-17-x-17	17-x-17-x-17
A	8	8	8	8-8-8	15-x-15-x-15	15-x-15-x-15	15-x-15-x-15
B	8	8	8	8-8-8	15-x-15-x-15	15-x-15-x-15	15-x-15-x-15

Play 3 times

no — more lies, — there'll be no — more lies. — I will

E^b

eat you a - live, I will eat you a - live,— I will eat you a - live.—

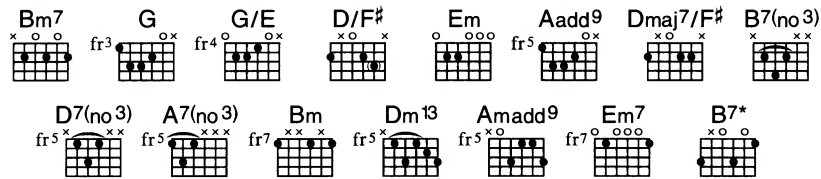
TAB

8
8
8
6

There there. (The Boney King of Nowhere.)

49

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



♩ = 126

Intro:

N.C.

(Bm)

3 bars Drums

mf Bass arr. for Gtr.

TAB

5 7 5 7 5 7

Elec. Gtr. 1

w/feedback & modulation
Bass cont. sim.

TAB

5 7 5 7 2

TAB

Bm7

TAB

0 2 2 0 2 0 2 0 2 0 2

Verse: Bm7

1. In pitch dark ways I go walk-
2. There's al - dark ways a si - ren

[illegible]

The image shows a musical score for the song "Brother Steer" by The Beatles. It includes a guitar part with chords (G, G/E, D/F#, Em, Bm7), a vocal melody, and a guitar tablature. The lyrics are "Bro - - - Steer a - - way-".

Chords: G, G/E, D/F#, Em, Bm7

Vocal Melody: Bro - - - Steer a - - way-

Guitar Tablature:

```

T
A
B
3 4 5 5 0 5 0 5 0 2 2 0 0 0 0 0 0 0 2 0

```

- ken branch - es
from these rocks, would be a trip me as I
walk - ing dis - as -

TAB

G G/E D/F# Em G G/E D/F# Em

— speak. }
— ter. — }

TAB

Chorus: Aadd9 Dmaj7/F# D/F# Dmaj7/F#

Just 'cause you feel it, does-n't mean it's there.

TAB

G G/E D/F# Em G G/E D/F# Em

TAB

Aadd9 Dmaj7/F# D/F#

Just 'cause you feel it,

TAB

0 0 0 0 2 2 3
6 6 6 6 2 2 2
7 7 7 7 0 0 0
7 7 7 7 0 0 0
5 5 5 5 2 2 2

Dmaj7/F# G G/E D/F# Em G D/F#

does-n't mean it's there.——

TAB

3	2	2	2	2	0	4	4	4	2	2	0	0	0	0	0	0	0	0
2	2	2	2	2	0	5	5	5	0	0	0	2	2	0	4	4	4	4
0	0	0	0	0	0	5	5	5	0	0	0	2	2	0	5	5	5	5
2					0	5	5	5	2	0	0	2	2	0	3	3	3	2

1. Em Bm7

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#), containing three measures of whole rests. The middle staff is a treble clef with a key signature of two sharps, containing a melodic line with eighth and quarter notes, and a final measure with a whole note chord (F#4, C#5, G#4) marked with an '8' in a circle. The bottom staff is a guitar tablature with six lines, showing fret numbers (0, 2, 2, 2, 2, 0) and a final measure with a whole note chord (F#4, C#5, G#4) marked with an '8' in a circle. Above the middle staff, the text 'Elec. Gtr. 2' is written. Below the middle staff, the text 'Gtr. 1 sustains into feedback' is written.

Elec. Gtr. 2

Gtr. 1 sustains into feedback

TAB

2 0 0 2 2 2 0 0 0 0 2 2 2 2 2 2 2 0 2 0 0 2 0

2. Em

Feel it.

TAB

[illegible][illegible]

The musical score for "end Fig. 1" is in E minor (Em). It consists of a guitar melody and a bass line. The guitar melody is written in treble clef with a key signature of one sharp (F#). The bass line is written in bass clef with a key signature of one sharp (F#). The score is divided into four measures. The first measure contains a whole rest for the guitar and a bass line starting with a 7th fret, 9th fret, 9th fret, 9th fret, 5th fret, 7th fret, and 0. The second measure contains a whole rest for the guitar and a bass line starting with a 2nd fret, 2nd fret, 2nd fret, 2nd fret, 2nd fret, 2nd fret, and 0. The third measure contains a whole rest for the guitar and a bass line starting with a 2nd fret, 2nd fret, 0, 2nd fret, 0, 2nd fret, and 0. The fourth measure contains a whole rest for the guitar and a bass line starting with a 0, 2nd fret, 0, 2nd fret, 0, 2nd fret, and 0. The score is labeled "end Fig. 1" at the end.

Bm

Why so green and lonely -
Heavens, you are -

Gtr. 2

w/ Fig. 1 (Elec. Gtr. 1)

TAB

Dm13 **Amadd9**

- ly, _____ and lone - ly, _____ and lone-
 me, _____ to me, _____ to me.

TAB

7 6 7 5 7 5 7 7

5 7 5 7 0 7 5 0 7 7

Em7 **1. 2.**

- - - - ly, _____

TAB

7 0 7 0 7 0 7

0 7 0 7 0 7 0 7 5 5 5

Bm
(1° tacet)

We are ac - - - ci - dents _____ wait-

Gtrs. 1 & 2*

TAB

7 7 7 7 7 7 7 7 7 7 7 6 5

7 5 5 7 5 5 7 5 5 7 7 7 7 7 6 5

*composite part

Dm13 **Amadd9**

- ing, _____ wait - ing _____ to hap-

TAB

7 6 7 5 7 5 7 7

5 5 7 5 5 7 7 7 7 6 5 3 0 7 0 7 6 5 4 3 0 0 0

1, 2.
Em7

pen. _____

TAB

10 12 10 10 8 10 8 8 10 12 8 10 12 10

0 0 0

3.
Em7

pen. _____

TAB

7 0 7 0 0 7 0

0 7 0 7 0 7 0

Bm7*

Gtr. 1

(8) (8)

(Gtr. 2) *mf* w/feedback & modulation

1/2 1/2

TAB

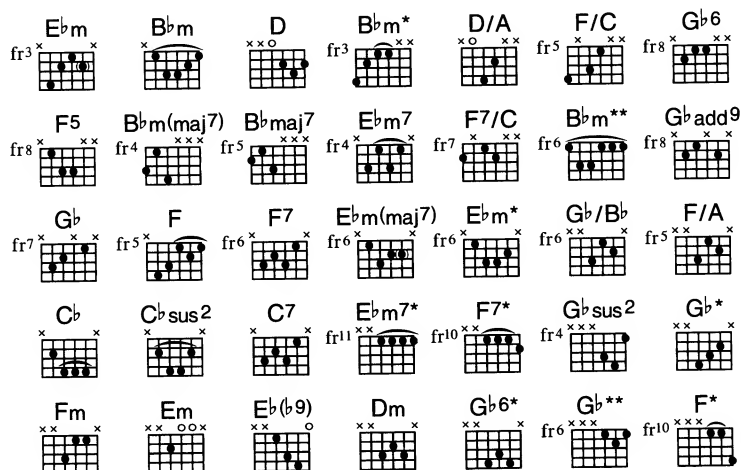
(5) (0) (7) (0) 7 (7) 7 9

TAB

11 12

We suck Young Blood. *(Your Time is up.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



$\text{♩} = 78$

Intro:

mf Piano arr. for Gtr.

Chords: Ebm Bbm D Ebm Bbm^* D/A

TAB: 3 4 3 2 3 0 2 4 3 6 4 3 2 4 0 6

Chords: Ebm F/C $Gb6$ $F5$

1. Are you

TAB: 4 6 3 6 7 8 5 6 8 10 11 10 8 6 6 8 8 9 8

Verse:

Chords: Ebm Bbm Ebm

(1.) hun - gry? Are you sick?
(2.) sweet? Are you fresh?

TAB: 3 4 3 2 1 3 3 4 3 6 6 1 3 4 6 6 6

B \flat m(maj7)B \flat maj7E \flat mE \flat m7

F/C

F7/C

Are you beg - ging _____ for _____ a break?—
 Are you strung out _____ by _____ the wrists?—

7 7 8 4 3 6 4 5 6 8 10
 4 6 5 6 8 8

B \flat m**G \flat add9 G \flat

1.

F

F7

2.

F

F7

Are you We want the young—

6 9 7 5 8 6 5 8 8 8 8 8
 6 8 9 8 8 8 8 8 8 8 8 8

Chorus:

E \flat m(maj7)E \flat m*B \flat G \flat /B \flat

blood. (Ooh.)

Elec. Gtr. 1

7 8 8 8 6 4 8 6 9 6 8 6 7
 6 6 6 6 6 8 6 6 8 6 6 6 6

F/A

(F7)

G \flat /B \flat

F/A

(F7)

Are you

6 5 7 5 8 9 6 8 6 7 6 5 7 5 8
 6 5 7 5 8 6 5 7 5 8 6 5 7 5 8

Chords: C^b C^bsus2 C7 D E^bm

Lyrics: frac - - - - - tur - ing? Are you

TAB: 4 4 2 1 3 2 2 0 4 3

B: 2 2 3 3 0 6

Chords: E^bm7* F7* G^bsus2 F

Lyrics: torn at the seams? Would you

TAB: 11 11 11 11 10 10 10 6 7 7 6 5

B: 11 11 11 11 10 10 10 6 7 7 6 5

Chords: (E^bm) B^bm** (E^bm) (B^b)

Lyrics: do an - y - thing? Flea

TAB: 8 7 6 6 9 7 6 7 6 8

B: 8 7 6 6 9 7 6 7 6 8

Chords: E^bm (B^b/D) (D^b) (Cm)

Lyrics: bit - ten, moth eat - en. We suck young-

TAB: 11 11 11 10 9 8

B: 11 11 11 10 10 10 10

Chorus:

E^bm(maj7)E^bm*B^bG^b/B^b

F/A

(F7)

blood. (Ooh. _____)

TAB

7	8	8	8	6	4	8	6	9	6	8	6	7	6	5	7	5	8	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

G^b/B^b F/A (F7) E^bm(maj7) E^bm* B^b

(Ooh. _____) We suck young _____ blood. _____

TAB

9	6	8	6	7	6	5	7	5	8	7	8	8	6	4	8	6
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

G^b/B^b F/A G^b/B^b F/A

Mm. _____

TAB

9	6	8	6	7	6	5	7	5	6	9	6	8	6	7	6	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Double time feel

E^bmG^b*

Fm

Em

E^bmG^b*

Fm

Em

Yeah. Oh. _____

f Piano arr. for Gtr.

TAB

8	6	8	3	2	4	1	0	8	6	8	3	2	4	1	0
6	8	6	4	3	2	6	8	6	8	4	3	2	6	8	6

E^bm F⁷ G^b (F)

Won't let the

ad lib.
ff

TAB

6 8 6 8 10 11 8 10 11 11 11 11 11 11 9 9 9

a tempo
E^b(^b9) (Dm) E^b(^b9)

creep - ing i - vy.
are thin.

Gtr. 1

mp

TAB

1 3 4 0 3 2 3 0 4 3 4 0

(Dm) G^b6* F/A

Won't let the ner - vous
Our ri - vers bu - ry me.
poi - soned.

TAB

3 2 3 0 4 3 4 4 7 5 6 7

G^b** 1. F/A 2. F*

Our veins — We want the sweet —

TAB

6 7 6 7 6 5 7 10 10 13 10 10

(E^bm) B^b G^b/B^b F/A F7

meat. (Ooh. _____)

TAB

3 1 4 3 5 5 6 7 9 6 9 6 7 8 5 6 5 4 5

G^b/B^b F/A F7 (E^bm) B^b

(Ooh. _____) We want young blood. _____

TAB

9 6 9 6 7 8 5 6 5 4 5 3 1 4 3 5 5 6 7

G^b/B^b F/A F7 G^b/B^b F/A F7

(Ooh. _____) Oh, _____

TAB

9 6 9 6 7 8 5 6 5 4 5 9 6 9 6 7 8 5 6 5 4 5

G^b/B^b F/A F7 E^bm

oh. _____

TAB

9 6 9 6 7 8 5 6 5 4 5 (4) (5) 3 1

The Gloaming. *(Softly Open our Mouths in the Cold.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

♩ = 133

Intro: N.C.

Play 6 times

12' ad lib. fx

mf Bass Synth. arr. for Gtr.

TAB

Verse:

1. Ge - nie let out of the bot - tle, it is now the witch -
(2.) suck you down, to the oth - er side, they will suck you down to the

Synth. arr. for Gtr.
Bass Synth. cont. sim.

TAB

- ing hour. They will Ge - nie let out of the bot - tle, they will
oth - er side. They will suck you down to the oth - er side, they will

TAB

it is now— the witch - ing hour.— Mur - der - ers— your
suck you down— to the oth - er side.— To the sha - dows blue— and red,

TAB 5 5 5 5 5 5 5 5 5

mur - der - ers?— We are not— the same— as you.— Ge - nie let— out
sha - dows blue— and red, your a - larm— bells, your a-larm bells... Sha-dows blue— and red,

TAB 5 5 5 5 5 5 5 5 5

(Harmony tacet 1°)

of the bot - tle, fun - ny how, fun - ny how.— When the
sha - dows blue— and red, your a - larm— bells, your a - larm.— They should be

TAB 5 5 5 5 5 5 5 5

walls— spin,— when the walls— spin,— will you breathe— in,— will you breathe—
ring - ing,— they should be ring - ing,— they should be ring - ing,— they should be

Bass Synth. arr. for Gtr.

TAB 7 5 7 7 7 5 7 7 7 5 7 7

ring - ing, they should be walls - spin, when the walls - spin, will you ring - ing, they should be

TAB

7 5 7 7 7 5 7 7 7 7

1.

breathe in, will you breathe in, will you breathe in?
ring - ing, they should be ring - ing, they should be

Synth. arr. for Gtr.
Bass Synth. cont. sim.

TAB

7 5 7 7 7 5 7 7 5 5 5

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is presented in a three-staff format. The top staff is a treble clef guitar staff, the middle staff is a treble clef bass staff, and the bottom staff is a bass clef guitar staff. The guitar staff contains a single note (F#4) in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The bass staff contains a series of eighth notes in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The guitar staff contains a series of eighth notes in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The bass staff contains a series of eighth notes in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The guitar staff contains a series of eighth notes in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures. The bass staff contains a series of eighth notes in the first measure, followed by a whole rest in the second measure, and then a series of eighth notes in the third and fourth measures.

2. They will

The musical score consists of three staves. The top staff is a treble clef guitar melody. The middle staff is a treble clef bass line. The bottom staff is a bass clef guitar tablature. The tablature shows a sequence of five notes, each marked with a '5' on the fifth fret, corresponding to the notes in the bass line. The piece concludes with a double bar line and repeat dots.

2.

ring - ing, they should be ring - ing, they should be ring - ing, they should be

Synth. arr. for Gtr.
Bass Synth. tacet

TAB

5	5	5	5	5	5	5	5	5

ring - - - ing, this is the gloam - - - ing.——

Synth. 2 arr. for Gtr.
Synth. cont. sim.

TAB

5 5 5 3 5 5 5 5 5 5 5 5

2 2 2

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is in the treble clef, and the guitar tablature is in the bass clef. The score is divided into three measures, each containing a melodic line and a corresponding guitar tablature line. The tablature uses numbers 1-5 to indicate fret positions and includes a capo symbol at the beginning of the first measure.

(2° tacet) Play 4 times

Bass Synth. arr. for Gtr.
Synth. 2 cont. sim.

TAB

The musical score consists of two staves. The top staff is a treble clef staff with a key signature of one flat (B-flat). It contains four measures of music, each starting with a repeat sign. The notes are: Measure 1: B-flat4 (quarter), A4 (quarter), G4 (quarter), F4 (half); Measure 2: E4 (quarter), D4 (quarter), C4 (quarter), B3 (half); Measure 3: A3 (quarter), G3 (quarter), F3 (quarter), E3 (half); Measure 4: D3 (quarter), C3 (quarter), B2 (quarter), A2 (half). The bottom staff is a guitar tablature staff with six lines. It contains four measures corresponding to the top staff. The fret numbers are: Measure 1: 7 (first line), 5 (second line); Measure 2: 7 (third line), 7 (fourth line); Measure 3: 7 (fifth line), 5 (sixth line); Measure 4: 7 (first line), 7 (second line). There are also some additional markings like dots and slurs.

The first system of the musical score for 'The Wind' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a guitar tablature staff, indicated by the 'TAB' label on the left. The music is written in 4/4 time. The first measure contains a half note G4, a quarter note A4, and a quarter note Bb4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a half note Bb5, a quarter note C6, and a quarter note D6. The fifth measure contains a half note E6, a quarter note F6, and a quarter note G6. The sixth measure contains a half note A6, a quarter note Bb6, and a quarter note C7. The seventh measure contains a half note D7, a quarter note E7, and a quarter note F7. The eighth measure contains a half note G7, a quarter note A7, and a quarter note Bb7. The ninth measure contains a half note C8, a quarter note D8, and a quarter note E8. The tenth measure contains a half note F8, a quarter note G8, and a quarter note A8. The eleventh measure contains a half note Bb8, a quarter note C9, and a quarter note D9. The twelfth measure contains a half note E9, a quarter note F9, and a quarter note G9. The thirteenth measure contains a half note A9, a quarter note Bb9, and a quarter note C10. The fourteenth measure contains a half note D10, a quarter note E10, and a quarter note F10. The fifteenth measure contains a half note G10, a quarter note A10, and a quarter note Bb10. The sixteenth measure contains a half note C11, a quarter note D11, and a quarter note E11. The seventeenth measure contains a half note F11, a quarter note G11, and a quarter note A11. The eighteenth measure contains a half note Bb11, a quarter note C12, and a quarter note D12. The nineteenth measure contains a half note E12, a quarter note F12, and a quarter note G12. The twentieth measure contains a half note A12, a quarter note Bb12, and a quarter note C13. The twenty-first measure contains a half note D13, a quarter note E13, and a quarter note F13. The twenty-second measure contains a half note G13, a quarter note A13, and a quarter note Bb13. The twenty-third measure contains a half note C14, a quarter note D14, and a quarter note E14. The twenty-fourth measure contains a half note F14, a quarter note G14, and a quarter note A14. The twenty-fifth measure contains a half note Bb14, a quarter note C15, and a quarter note D15. The twenty-sixth measure contains a half note E15, a quarter note F15, and a quarter note G15. The twenty-seventh measure contains a half note A15, a quarter note Bb15, and a quarter note C16. The twenty-eighth measure contains a half note D16, a quarter note E16, and a quarter note F16. The twenty-ninth measure contains a half note G16, a quarter note A16, and a quarter note Bb16. The thirtieth measure contains a half note C17, a quarter note D17, and a quarter note E17. The thirty-first measure contains a half note F17, a quarter note G17, and a quarter note A17. The thirty-second measure contains a half note Bb17, a quarter note C18, and a quarter note D18. The thirty-third measure contains a half note E18, a quarter note F18, and a quarter note G18. The thirty-fourth measure contains a half note A18, a quarter note Bb18, and a quarter note C19. The thirty-fifth measure contains a half note D19, a quarter note E19, and a quarter note F19. The thirty-sixth measure contains a half note G19, a quarter note A19, and a quarter note Bb19. The thirty-seventh measure contains a half note C20, a quarter note D20, and a quarter note E20. The thirty-eighth measure contains a half note F20, a quarter note G20, and a quarter note A20. The thirty-ninth measure contains a half note Bb20, a quarter note C21, and a quarter note D21. The fortieth measure contains a half note E21, a quarter note F21, and a quarter note G21. The forty-first measure contains a half note A21, a quarter note Bb21, and a quarter note C22. The forty-second measure contains a half note D22, a quarter note E22, and a quarter note F22. The forty-third measure contains a half note G22, a quarter note A22, and a quarter note Bb22. The forty-fourth measure contains a half note C23, a quarter note D23, and a quarter note E23. The forty-fifth measure contains a half note F23, a quarter note G23, and a quarter note A23. The forty-sixth measure contains a half note Bb23, a quarter note C24, and a quarter note D24. The forty-seventh measure contains a half note E24, a quarter note F24, and a quarter note G24. The forty-eighth measure contains a half note A24, a quarter note Bb24, and a quarter note C25. The forty-ninth measure contains a half note D25, a quarter note E25, and a quarter note F25. The fiftieth measure contains a half note G25, a quarter note A25, and a quarter note Bb25. The fifty-first measure contains a half note C26, a quarter note D26, and a quarter note E26. The fifty-second measure contains a half note F26, a quarter note G26, and a quarter note A26. The fifty-third measure contains a half note Bb26, a quarter note C27, and a quarter note D27. The fifty-fourth measure contains a half note E27, a quarter note F27, and a quarter note G27. The fifty-fifth measure contains a half note A27, a quarter note Bb27, and a quarter note C28. The fifty-sixth measure contains a half note D28, a quarter note E28, and a quarter note F28. The fifty-seventh measure contains a half note G28, a quarter note A28, and a quarter note Bb28. The fifty-eighth measure contains a half note C29, a quarter note D29, and a quarter note E29. The fifty-ninth measure contains a half note F29, a quarter note G29, and a quarter note A29. The sixtieth measure contains a half note Bb29, a quarter note C30, and a quarter note D30. The sixty-first measure contains a half note E30, a quarter note F30, and a quarter note G30. The sixty-second measure contains a half note A30, a quarter note Bb30, and a quarter note C31. The sixty-third measure contains a half note D31, a quarter note E31, and a quarter note F31. The sixty-fourth measure contains a half note G31, a quarter note A31, and a quarter note Bb31. The sixty-fifth measure contains a half note C32, a quarter note D32, and a quarter note E32. The sixty-sixth measure contains a half note F32, a quarter note G32, and a quarter note A32. The sixty-seventh measure contains a half note Bb32, a quarter note C33, and a quarter note D33. The sixty-eighth measure contains a half note E33, a quarter note F33, and a quarter note G33. The sixty-ninth measure contains a half note A33, a quarter note Bb33, and a quarter note C34. The seventieth measure contains a half note D34, a quarter note E34, and a quarter note F34. The seventy-first measure contains a half note G34, a quarter note A34, and a quarter note Bb34. The seventy-second measure contains a half note C35, a quarter note D35, and a quarter note E35. The seventy-third measure contains a half note F35, a quarter note G35, and a quarter note A35. The seventy-fourth measure contains a half note Bb35, a quarter note C36, and a quarter note D36. The seventy-fifth measure contains a half note E36, a quarter note F36, and a quarter note G36. The seventy-sixth measure contains a half note A36, a quarter note Bb36, and a quarter note C37. The seventy-seventh measure contains a half note D37, a quarter note E37, and a quarter note F37. The seventy-eighth measure contains a half note G37, a quarter note A37, and a quarter note Bb37. The seventy-ninth measure contains a half note C38, a quarter note D38, and a quarter note E38. The eightieth measure contains a half note F38, a quarter note G38, and a quarter note A38. The eighty-first measure contains a half note Bb38, a quarter note C39, and a quarter note D39. The eighty-second measure contains a half note E39, a quarter note F39, and a quarter note G39. The eighty-third measure contains a half note A39, a quarter note Bb39, and a quarter note C40. The eighty-fourth measure contains a half note D40, a quarter note E40, and a quarter note F40. The eighty-fifth measure contains a half note G40, a quarter note A40, and a quarter note Bb40. The eighty-sixth measure contains a half note C41, a quarter note D41, and a quarter note E41. The eighty-seventh measure contains a half note F41, a quarter note G41, and a quarter note A41. The eighty-eighth measure contains a half note Bb41, a quarter note C42, and a quarter note D42. The eighty-ninth measure contains a half note E42, a quarter note F42, and a quarter note G42. The ninetieth measure contains a half note A42, a quarter note Bb42, and a quarter note C43. The hundredth measure contains a half note D43, a quarter note E43, and a quarter note F43. The hundred and first measure contains a half note G43, a quarter note A43, and a quarter note Bb43. The hundred and second measure contains a half note C44, a quarter note D44, and a quarter note E44. The hundred and third measure contains a half note F44, a quarter note G44, and a quarter note A44. The hundred and fourth measure contains a half note Bb44, a quarter note C45, and a quarter note D45. The hundred and fifth measure contains a half note E45, a quarter note F45, and a quarter note G45. The hundred and sixth measure contains a half note A45, a quarter note Bb45, and a quarter note C46. The hundred and seventh measure contains a half note D46, a quarter note E46, and a quarter note F46. The hundred and eighth measure contains a half note G46, a quarter note A46, and a quarter note Bb46. The hundred and ninth measure contains a half note C47, a quarter note D47, and a quarter note E47. The hundred and tenth measure contains a half note F47, a quarter note G47, and a quarter note A47. The hundred and eleventh measure contains a half note Bb47, a quarter note C48, and a quarter note D48. The hundred and twelfth measure contains a half note E48, a quarter note F48, and a quarter note G48. The hundred and thirteenth measure contains a half note A48, a quarter note Bb48, and a quarter note C49. The hundred and fourteenth measure contains a half note D49, a quarter note E49, and a quarter note F49. The hundred and fifteenth measure contains a half note G49, a quarter note A49, and a quarter note Bb49. The hundred and sixteenth measure contains a half note C50, a quarter note D50, and a quarter note E50. The hundred and seventeenth measure contains a half note F50, a quarter note G50, and a quarter note A50. The hundred and eighteenth measure contains a half note Bb50, a quarter note C51, and a quarter note D51. The hundred and nineteenth measure contains a half note E51, a quarter note F51, and a quarter note G51. The hundred and twentieth measure contains a half note A51, a quarter note Bb51, and a quarter note C52. The hundred and twenty-first measure contains a half note D52, a quarter note E52, and a quarter note F52. The hundred and twenty-second measure contains a half note G52, a quarter note A52, and a quarter note Bb52. The hundred and twenty-third measure contains a half note C53, a quarter note D53, and a quarter note E53. The hundred and twenty-fourth measure contains a half note F53, a quarter note G53, and a quarter note A53. The hundred and twenty-fifth measure contains a half note Bb53, a quarter note C54, and a quarter note D54. The hundred and twenty-sixth measure contains a half note E54, a quarter note F54, and a quarter note G54. The hundred and twenty-seventh measure contains a half note A54, a quarter note Bb54, and a quarter note C55. The hundred and twenty-eighth measure contains a half note D55, a quarter note E55, and a quarter note F55. The hundred and twenty-ninth measure contains a half note G55, a quarter note A55, and a quarter note Bb55. The hundred and thirtieth measure contains a half note C56, a quarter note D56, and a quarter note E56. The hundred and thirty-first measure contains a half note F56, a quarter note G56, and a quarter note A56. The hundred and thirty-second measure contains a half note Bb56, a quarter note C57, and a quarter note D57. The hundred and thirty-third measure contains a half note E57, a quarter note F57, and a quarter note G57. The hundred and thirty-fourth measure contains a half note A57, a quarter note Bb57, and a quarter note C58. The hundred and thirty-fifth measure contains a half note D58, a quarter note E58, and a quarter note F58. The hundred and thirty-sixth measure contains a half note G58, a quarter note A58, and a quarter note Bb58. The hundred and thirty-seventh measure contains a half note C59, a quarter note D59, and a quarter note E59. The hundred and thirty-eighth measure contains a half note F59, a quarter note G59, and a quarter note A59. The hundred and thirty-ninth measure contains a half note Bb59, a quarter note C60, and a quarter note D60. The hundred and fortieth measure contains a half note E60, a quarter note F60, and a quarter note G60. The hundred and forty-first measure contains a half note A60, a quarter note Bb60, and a quarter note C61. The hundred and forty-second measure contains a half note D61, a quarter note E61, and a quarter note F61. The hundred and forty-third measure contains a half note G61, a quarter note A61, and a quarter note Bb61. The hundred and forty-fourth measure contains a half note C62, a quarter note D62, and a quarter note E62. The hundred and forty-fifth measure contains a half note F62, a quarter note G62, and a quarter note A62. The hundred and forty-sixth measure contains a half note Bb62, a quarter note C63, and a quarter note D63. The hundred and forty-seventh measure contains a half note E63, a quarter note F63, and a quarter note G63. The hundred and forty-eighth measure contains a half note A63, a quarter note Bb63, and a quarter note C64. The hundred and forty-ninth measure contains a half note D64, a quarter note E64, and a quarter note F64. The hundred and fiftieth measure contains a half note G64, a quarter note A64, and a quarter note Bb64. The hundred and fifty-first measure contains a half note C65, a quarter note D65, and a quarter note E65.

I will. (No man's Land.)

Words and Music by Thomas Yorke, Colin Greenwood, Edward O'Brien, Philip Selway and Jonathan Greenwood

♩ = 75

G# C#m Amaj7 G#sus4 A F#m E F#

Gr. 1

mp let ring throughout

I will lay me down—

in a bun - - - ker—

un - der - ground. — I won't let—

TAB

4 5 6 4 4 4 5 5 5 5 5 5 5 5 5 5

6 5 4 4 4 4 5 4 5 5 5 6 6 6 6

5 5 5 5 4 6 5 4 4 4 4 5 6 6 4

C#m Amaj7 G#sus4 G#

— this hap - pen to my chil - dren. — Meet the real -

TAB

C#m Amaj7 G#sus4 G#

— world, com - ing out — of your shell. —

TAB

C#m Amaj7

With white e - - - le - phants sit - ting ducks. —

mf

TAB

G#sus4 G# C#m

I will

TAB

Amaj7 G#sus4 G#

rise up.

A F#m G# E F# G# A F#m

Lit-tle ba-by's— eyes, eyes, eyes, eyes. Lit-tle ba-by's—

G# E F# G# A F#m G#

eyes, eyes, eyes, eyes. Lit-tle ba-by's— eyes, —

E F# E F# G# C#m

eyes, — eyes. —

TAB

5 6 5 5 5 5 4 6 5 4 4 4 4 5 6 5 5 6

5 5 2 2 4 4 0 0 2 2 4 4 5 7 2 2

4 5 0 2 4 5 5 2 4 4 0 2 4 4

0 0 2 0 0 2 2 4 4 4 4 5 5 6 4

Myxomatosis. (Judge, Jury & Executioner.)

69

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood

$\text{♩} = 99$

Intro: N.C.

Elec. Gtr. 1

w/dist.

T
A
B 10 7 9 5 7 3 5 2 3 9 10

T
A
B 10 7 9 5 7 12 10 7 /12 7 9

T
A
B 10 7 9 5 7 3 5 2 3 9 10

1. The

T
A
B 10 7 9 5 7 12 10 7 /12 7 9 0

Verse: §

(1.) mon - grel — cat — came home,
2. I sat — in — the cup - board,

(Verse 3 see block lyric)

and

2° ad lib. sim.

TAB

						0	0	0	0
						0	0	0	0
						0	0	0	0
						0	0	9	10
12	7	9	5	7	3	5	2	3	

hold - ing half a head. Pro -
wrote it down real neat. They were

- ceed - ed to show it all,
 cheer - ing and wav - ing, cheer - ing and wav - ing, to

TAB
 10 7 9 5 7 3 5 2 3 9 10

all his new found friends. He said, I've
twitch - ing and sa - li - vat - ing like with myx - o - ma - to - sis. It got

been where I like, I've
ed - it - ed, fucked up,

TAB

10	7	9	5	7	3	5	2	3	2	0
----	---	---	---	---	---	---	---	---	---	---

slept with who I like. She
strang - led, beat - en up.

TAB

10	7	9	5	7	12	10	7	5	3	0
----	---	---	---	---	----	----	---	---	---	---

ate me up for break she
Used - in a pho - to in Time ma - ga - zine,

TAB

10	7	9	5	7	3	5	2	3	9	10
----	---	---	---	---	---	---	---	---	---	----

screwed me in a vice. But now }
bur - ied in a burn-ing black hole in De - von. But now }

TAB

10	7	9	5	7	12	10	7	12	7	9
----	---	---	---	---	----	----	---	----	---	---

Chorus:

I don't know why I

2° Synth. cue
Gr. 1 tacet

To Coda ⊕ 1.

feel so tongue - - - - - tied.

2.

- - tied. Don't know why

Synth. cue

D.%. al Coda

I feel so skinned a - - live. 3. My

⊕ Coda

- - tied.

T
A
B

10	7	9	5	7	3	5	2	3	9	10
----	---	---	---	---	---	---	---	---	---	----

(Em⁹)

Synth. cue
Gtr. 1 tacet

Verse 3:

My thoughts are misguided and a little naïve
I twitch and I salivate like with myxomatosis.
You should put me in a home
Or you should put me down.

I got myxomatosis
I got myxomatosis.

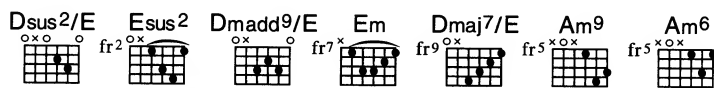
Yeah, no one likes a smartass but we all like stars
That wasn't my intention
I did it for a reason
It must have got mixed up
Strangled, beaten up.

I got myxomatosis
I got myxomatosis.

And now I don't know why (*etc.*)

A Punchup at a Wedding. *(No no no no no no no no.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



♩ = 80

Intro:

N.C.

2 bars Drums

(Em)

mf

Intro: N.C. 2 bars Drums (Em) *mf*

TAB: 7 9 9 7 9 10 7 9 9 10

Dsus2/E Esus2

Cont. sim. Piano arr. for Gtr.

TAB: 7 9 9 7 9 10 7 9 9 10 3 5 2 4 2 2 2 2 2 2 2 2

Dsus2/E Esus2

No—

TAB: 2 5 4 2 2 2 2 5 4 3 5 2 4 2 2 2 2 2 2 2 2 2 5 4

Dsus2/E

no no— no no no— no no no— no no. No—

TAB: 0 3 2 0 0 0 0 3 2 0 0 0 0 3 2 0 0 0 0 3 2

(D/E) (Dsus2/E) (Esus2) (D/E)

noth-ing's ev - er good e - nough for you.
don't in - fect me with your poi - son.

TAB

5 7 5 7 5 7 5 7 5 7 5 7

(Dsus2/E) (Esus2) (Dsus2/E) (Esus2) (Em) (D/E)

You're a bull in a chi - na shop. I was there, it was n't like.

TAB

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

Dsus2/E Esus2 (D/E) (Dsus2/E) (Esus2)

that. You've come here just.
When I turn round you stay

TAB

5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7 5 7

(D/E) (Dsus2/E) (Esus2)

fro - zen to start a fight. You had to And the
to the spot.

TAB

7 5 7 7 5 7 5 7 5 7 5 7 5 7 5 7

Chorus: Em

Dmaj7/E

piss on our pa -rade, you had to shred our big day,
point-less snide re - marks of ham - mer head-ed sharks.

TAB 9 9 7 7 8 9 8 9 7 7 8 11 10 9 10 12

Am9 Am6 Am9 Am6

you had to ru - in it for all con - cerned, in a drunk-
The pot will call the ket - tle black, it's a

TAB 10 9 11 10 5 5 7 5 5 5 7 5 7 5 5 5 7

(Em) (Am) Dsus2/E Esus2

- en punch up at a wed - ding. Yeah.
drunk - en punch up at a wed - ding. Yeah.

TAB 1 7 5 7 1 7 5 7 5 7 5 7 5 7

(Dsus2/E) (Esus2)

TAB 5 7 5 7 5 7 5 7 5 7 5 7 5 5

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

Oh._____

T
A
B 5 7 5 7 5 5 7 5 7 5 9 9 7 5 7 5 7 5 7

(Dsus2/E) (Esus2)

(Dsus2/E) (Esus2)

T
A
B 5 7 5 7 5 7 9 7 7 5 7 5 7 5 5 7 5 7 5 7 3 7 7 5 7 5 7 5 5 7

(Dsus2/E)

(Esus2)

*Na na na,_____ na na na, na na na. Na na na,_____ na na na, na na na,_____

T
A
B 5 7 5 7 7 7 5 7 5 7 5 7 5

*Sing in round

(Dsus2/E)

(Esus2)

_____ na na na, na na na,_____ na. Na na na,_____ na na na, na na na,_____

T
A
B 7 5 7 5 5 5 7 5 7 5 7

(Em)

na na na, na na na— na. Na na na, na na na, na na na,—

Gtr. 1 quieter

TAB

5	7	5	7	5	7	5	7	5	7	5	7
---	---	---	---	---	---	---	---	---	---	---	---

na na na, na na na— na. Na na na, na na na, na na na,—

TAB

5	7	5	7	5	7	5	7	5	7	5	7
---	---	---	---	---	---	---	---	---	---	---	---

na na na, na na na— na. *(fade out)*

TAB

5	7	5	7	5	7	5	7	5	7	5	7	5	7	5	7	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

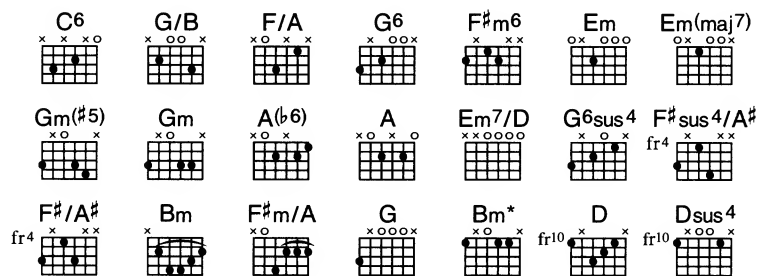
Synth. arr. for Gtr.
Gtr. 1 tacet

TAB

12-12-12	12-12	12-12-12	12-12	12-12-12	12-12	12-12-12	12-12	12-12	12-12	12-12	12-12
----------	-------	----------	-------	----------	-------	----------	-------	-------	-------	-------	-------

Scatterbrain. (As Dead as Leaves.)

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



♩ = 126

Intro: C6

G/B

F/A

G6

Elec. Gtr. 1

mf let ring throughout

C6

G/B

F/A

G6

Verse:

C5

G/B

F/A

G6

1. I'm walk - ing out -
2. Yes - ter - day's head - lines

Gtr. 1

Elec. Gtr. 2

F#m6 Em Em(maj7) C6

in a force — ten gale. — Birds
 blown by — the wind. — Yes - ter -

TAB 1 2 0 2 0 1 1 2 0 2 0

TAB 2 0 0 0 0 0 0 0 0 0 0

TAB 10 11 8 9 10 11 12 13

G/B F/A G6 F#m6

thrown a - round, — bul - lets —
 - day's — peo - - ple — end up scat -

TAB 3 1 0 0 1 2 0

TAB 2 0 0 0 3 2 0 2 1 2 0

TAB 10 12 8 10 12 12 11 13

Em Em(maj7) C6 G/B

— for hail. — The roof — is —
 ter - brain. — And — an - y fool — can —

TAB 2 0 1 1 2 0 2 0 3

TAB 0 0 0 3 2 0 2 0 2 0 3

TAB 12 12 11 13 12 13 10 12

F/A **G6** **F#m6** **Em**

pull - ing off by its fin ger - nails.
 ea - sy pick a hole. I on - ly wish I could fall in.

TAB

1 3 0 0 1 2 2 0 0

0 3 3 2 2 0 0

8 10 12 10 14 16 15 12

Em(maj7) **C6** **G/B** **F/A**

Your voice is rap ping -
 A mov - ing tar - get -

TAB

1 2 0 0 3 1

0 3 2 0 0 3

(8va) 14 12 13 10 12 8 10

G6 **F#m6** **Em** **Em(maj7)**

in on my win dow sill.
 a fir - ing range.

TAB

0 1 2 0 1 2 0

3 2 2 0 0 1 1 2 0

12 12 10 11 8 12 10 11

1. Gm(#5) Gm A(b6) A Em Em7/D Gm(#5) Gm A(b6) A

Ooh. _____

Gtr. 1

TAB

2. G6sus4 G6 F#sus4/A# F#/A# Bm F#m/A

TAB

TAB

TAB

G6sus4 G F#sus4/A# F#/A# Bm* D

Some - where _____ I'm not _____ scat - - - - ter - brain. -

TAB

TAB

TAB

G⁶sus⁴ G F[♯]sus⁴/A[♯] F[♯]/A[♯] Bm^{*} D

TAB

1 0 0 4 7 6 7 0 0 7 0 0 10 10 11

12 15 12 15 16 15 12 15

G⁶sus⁴ G F[♯]sus⁴/A[♯] F[♯]/A[♯] Bm^{*} Dsus⁴ D

Some - where I'm not scat - - - ter - brain.

TAB

1 0 4 7 7 6 6 7 8 7 7 0 0 10 11 12

12 15 12 15 15 15 12 15 16 15 12 15 14 15 14 15

G⁶sus⁴ G⁶ F[♯]sus⁴/A[♯] F[♯]/A[♯] Bm^{*} Dsus⁴ D

TAB

1 0 4 7 6 7 8 7 7 0 0 10 11 12

12 15 12 15 15 15 12 15 16 15 12 15

G⁶sus⁴

G

F[#]sus⁴/A[#]F[#]/A[#]Bm^{*}

D

Light-'ning fuse — pow-er cut, — scat - - - ter - brain. —

TAB

1 0 0 4 7 6 7 7 8 7 7 0 10 11 12

3 6 6 7 10 10

G⁶sus⁴

G

F[#]sus⁴/A[#]F[#]/A[#]

(Bm)

TAB

1 0 0 4 7 6 (6) 4 4

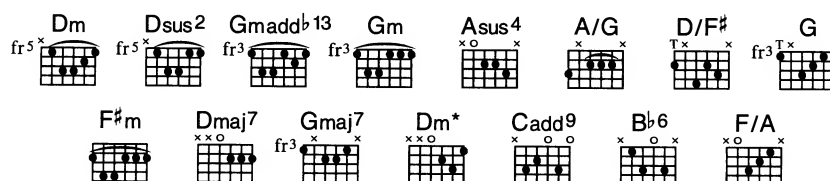
3 3 6 12 15 15 15 15 12 15 16 15 15 14 15 14-15

TAB

12 15 12 15 14 15 14-15

A Wolf at the Door. *(It Girl. Rag Doll.)*

Words and Music by Thomas Yorke, Philip Selway, Edward O'Brien, Jonathan Greenwood and Colin Greenwood



$\text{♩} = 139$ ($\text{♩} = \text{♩} \text{ } \text{♩}$)

Intro:

Acous. Gtr. 1

mf

Dm Dsus2 Gmaddb13

TAB

5 7 7 6 7 7 5 7 7 5 3 4 3 5

Gm Asus4 A/G

TAB

3 5 3 3 3 5 0 2 2 3 2 2 2 2 2 2

Verse:

Elec. Gtr. 3

Dm Dsus2 Cont. rhy. simile

1. Drag him out your win-dow, drag-ging out the dead, sing-ing I miss you, snakes and lad-ders, flip the
2. Get the eggs, got the flan in the face, the flan in the face, the flan in the face.
(Verses 3, 4 & 5 see block lyric)

Acous. Gtr. 1 &

Elec. Gtr. 2

Gtr. 3 w/slight dist.
(4° & 5° f)

TAB

5 7 7 6 7 7 5 7 7 5 7 7

Gmaddb13

Gm

lid, out pops the crack-er, slaps you in the head, stabs you in the neck, kicks you in the
Dance you fuck-er, dance you fuck-er, don't you dare, don't you dare, don't you flan in the face.

TAB

3 5 5 4 3 5 5 3 3 3 5

Play 3 times
(2 times on %)

Asus4

A/G

teeth. Steel toe - caps, takes all your cre - dit cards, get rough, get the gunge.
Take it with, the love is giv-en, take it with a pinch of salt, take it to the tax man.

TAB 0 2 2 3 2 2 3 2 2 2 2 2

D/F#

I keep the wolf from the door but he calls me up.

TAB 4 2 3 4 2 3 4 2 3 4 2 3

G

Calls me on the phone, tells me all the ways that he's gon - na mess me up.

TAB 5 4 3 5 4 3 5 4 3 5 4 3

F#m

Steal all my child - ren if I don't pay the ran - som. And

TAB 4 2 2 4 2 2 4 2 2 4 2 2

To Coda ⊕

Dmaj7 **Gmaj7**

I'll nev - er see them a - gain if I squeal to the cops. —

trem. bar

TAB

14 14 (14) 15 14 12

Dm* **Cadd9** **B \flat 6**

Oh, — oh, — oh, — na na na, na na na, na

Gtr. 2

Gtrs. 1 & 3 tacet

TAB

0 2 3 1 3 2 3 2 0 3 0 2 1 3 0 3 0 3

F/A **A/G**

na na na, na na na. Na na na na, na na na.

TAB

0 3 2 1 2 3 2 2 2 2 2

Dm* **Cadd9**

La la la la — la la la la, la la la la, la la la la la

Gtr. 3

mf

TAB

0 2 3 1 3 2 3 2 0 3 0 2

B \flat 6 **F/A**

la la la, la la la, la la la la la, la la la la. La

TAB

1 3 0 3 0 3 0 3 2 1 2 3

A/G **Dm*** *Cont. rhy. simile*

la la la, la la la la la, la la la la, la la la la,

TAB

2 2 2 3 5 0 2 3 1 3 2

f

Cadd9 **B \flat 6** **F/A** **A/G** *D.%. al Coda*

la la la la, la la la la. Na na na, na na na na na, na na na na na. —

TAB

0 3 0 1 3 0 3 3 2 1 2 2 2

⊕ Coda **Gmaj7** **D/F#**

squeal to the cops, — so I just go ooh, —

Gtrs. 1 & 2 *mp* **Gtr. 3 tacet**

TAB

15 14 12 4 2 3 4 2 3

Chords: G, F#m, Dmaj7, Gmaj7

Lyrics: ooh.

TAB:

4	2	3	4	2	3	5	4	3	5	4	3	5	4	3	5	4	3	4	2	2	4	2	2
4	2	3	4	2	3	5	4	3	5	4	3	5	4	3	5	4	3	4	2	2	4	2	2

Verse 3:

Let me back, let me back
 I promise to be good
 Don't look in the mirror
 At the face you don't recognise
 Help me call the doctor
 Put me inside
 Put me inside
 Put me inside
 Put me inside
 Put me inside.

Verse 4:

Walking like giant cranes
 And with my x-ray eyes
 I strip you naked
 In a tight little world
 Who are we to complain?
 Are you on the list?
 Stepford wives
 Investments and deals
 Investments and deals
 Cold wives and mistresses.

Verse 5:

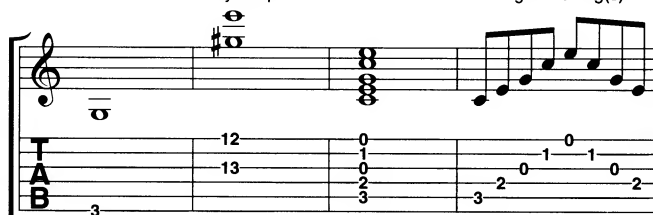
Cold wives and Sunday papers
 City boys in first class
 Don't know they're born
 They know someone else is gonna
 Come and clean it up
 Born and raised for the job
 Someone always does
 I wish you'd get up, get over
 Get up, get over
 Turn your tape off.

I keep the wolf from the door *etc.*

GUITAR TAB GLOSSARY**

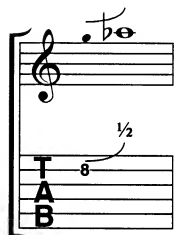
TABLATURE EXPLANATION

READING TABLATURE: Tablature illustrates the six strings of the guitar. Notes and chords are indicated by the placement of fret numbers on a given string(s).



String (6) 3rd Fret String (1) 12th Fret A "C" Chord "C" Chord Arpeggiated
String (3) 13th Fret

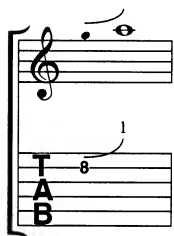
BENDING NOTES



HALF STEP: Play the note and bend string one half step.*



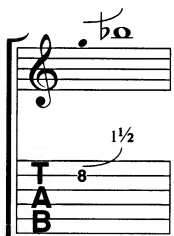
PREBEND (Ghost Bend): Bend to the specified note, before the string is picked.



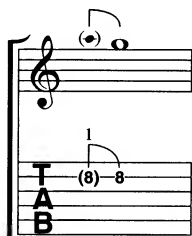
WHOLE STEP: Play the note and bend string one whole step.



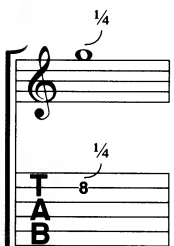
PREBEND AND RELEASE: Bend the string, play it, then release to the original note.



WHOLE STEP AND A HALF: Play the note and bend string a whole step and a half.



REVERSE BEND: Play the already-bent string, then immediately drop it down to the fretted note.



QUARTER-TONE BEND: Play the note and bend string slightly to the equivalent of half a fret.



BEND AND RELEASE: Play the note and gradually bend to the next pitch, then release to the original note. Only the first note is attacked.

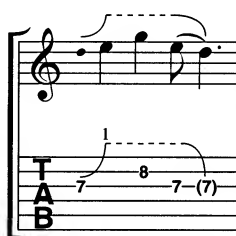
*A half step is the smallest interval in Western music; it is equal to one fret. A whole step equals two frets.



UNISON BEND: Play both notes and immediately bend the lower note to the same pitch as the higher note.

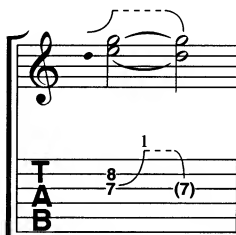


DOUBLE NOTE BEND: Play both notes and immediately bend both strings simultaneously.



BENDS INVOLVING MORE THAN ONE STRING: Play the note and bend string while playing

an additional note (or notes) on another string(s). Upon release, relieve pressure from additional note(s), causing original note to sound alone.



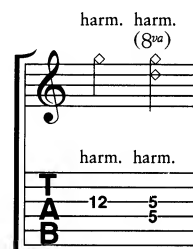
BENDS INVOLVING STATIONARY NOTES: Play notes and bend lower pitch, then hold until release begins

(indicated at the point where line becomes solid).



UN-SPECIFIED INTERVAL: The pitch of a note or a chord is lowered to an unspecified interval.

HARMONICS

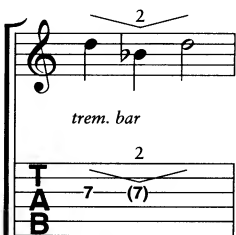


NATURAL HARMONIC: A finger of the fret hand lightly touches the note or notes indicated in the tab and is played by the pick hand.



ARTIFICIAL HARMONIC: The first tab number is fretted, then the pick hand produces the harmonic by using a finger to lightly touch the same string at the second tab number (in parenthesis) and is then picked by another finger.

TREMOLO BAR



SPECIFIED INTERVAL: The pitch of a note or chord is lowered to a specified interval and then may or may not return to the

original pitch. The activity of the tremolo bar is graphically represented by peaks and valleys.



ARTIFICIAL "PINCH" HARMONIC: A note is fretted as indicated by the tab, then the pick hand

produces the harmonic by squeezing the pick firmly while using the tip of the index finger in the pick attack. If parenthesis are found around the fretted note, it does not sound. No parenthesis means both the fretted note and A.H. are heard simultaneously.

RHYTHM SLASHES

STRUM INDICATIONS:
Strum with indicated rhythm.

The chord voicings are found on the first page of the transcription underneath the song title.

SINGLE NOTES IN SLASH NOTATION:
A regular notehead indicates a single note. The circled number below the note indicates which string of the chord to strike. If the note is not in the chord, the fret number will be indicated above the note(s).

FRETBOARD TAPPING:
"Tap" onto the note indicated by + with a finger of the pick hand, then pull off to the following note held by the fret hand.

TAP SLIDE:
Same as fretboard tapping, but the tapped note is slid randomly up the fretboard, then pulled off to the following note.

SHORT GLISSANDO:
Play note for its full value and slide in specified direction at the last possible moment.

PICK SLIDE:
Slide the edge of the pick in specified direction across the length of the string(s).

TRILL:
Hammer on and pull off consecutively and as fast as possible between the original note and the grace note.

ACCENT:
Notes or chords are to be played with added emphasis.

ARTICULATIONS

HAMMER ON:
Play lower note, then "hammer on" to higher note with another finger. Only the first note is attacked.

BEND AND TAP TECHNIQUE:
Play note and bend to specified interval. While holding bend, tap onto note indicated.

MUTED STRINGS:
A percussive sound is made by laying the fret hand across all six strings while pick hand strikes specified area (low, mid, high strings).

STACCATO (Detached Notes):
Notes or chords are to be played roughly half their actual value and with separation.

LEFT HAND HAMMER:
Hammer on the first note played on each string with the left hand.

LEGATO SLIDE:
Play note and slide to the following note. (Only first note is attacked).

PALM MUTE:
The note or notes are muted by the palm of the pick hand by lightly touching the string(s) near the bridge.

DOWN STROKES AND UPSTROKES:
Notes or chords are to be played with either a downstroke (v) or upstroke (^) of the pick.

PULL OFF:
Play higher note, then "pull off" to lower note with another finger. Only the first note is attacked.

LONG GLISSANDO:
Play note and slide in specified direction for the full value of the note.

TREMOLO PICKING:
The note or notes are picked as fast as possible.

VIBRATO:
The pitch of a note is varied by a rapid shaking of the fret hand finger, wrist, and forearm.